Threat to PTAR
New news network

# RADIO 1981

Satellite update
Dolan wins Boston


# Broadcasting Aug 17

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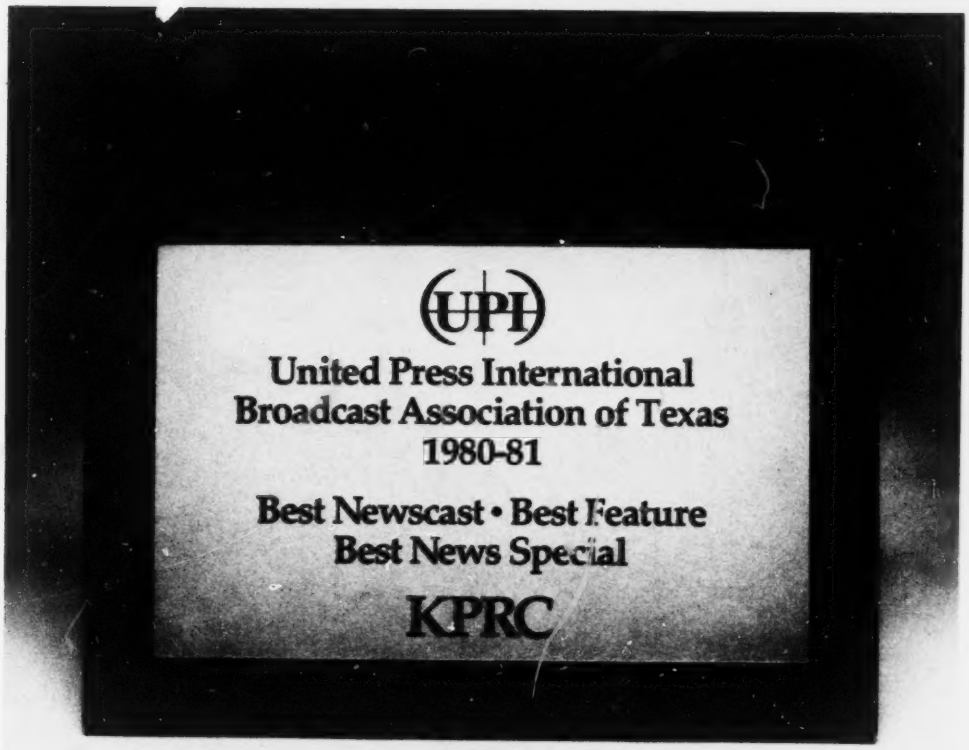


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1974

# The Week in Brief

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TRANSPONDER BOXSCORE

# Keeping up with the satellite universe

**There's growing reason for broadcasters and cablecasters to look heavenward as the demand for programing creates a growing supply of transponders**

Fifty-four transponders on six satellites are now serving the program distribution and production needs of the country's cable and broadcasting industries.

Video, audio and various text services destined for distribution to the home by wire or the airwaves are being transmitted on RCA Americom's Satcom I and Satcom II; Western Union's Westar I, Westar II and Westar III, and AT&T's Comstar I/II.

Comstar I/II will soon revert to carrying telephone messages and data traffic, but the number of transponders serving broadcasting and cable will soar in the years ahead with the launch of additional satellites by Western Union, RCA, Hughes Communications and Southern Pacific Communications. Satellite Business Systems also will make six transponders available for cable and broadcast services on its three SBS satellites.

The primary users of the domestic satellites are cable programers. Counting Landmark Communications' Weather Channel and Hearst-ABC's Beta Channel, due for introduction early next year, and TeleMine's PET Network and a few new audio and text services, scheduled for fall launches, there are 47 cable programing services on the satellites. Thirty-seven are full-fledged video services, ranging from the three hours each Friday night of Black Entertainment Television to the 24-hour-a-day programing of Cable News Network, The Movie Channel, Cinemax and Showtime. In addition, there are four audio services, five teletext services and one slow-scan video service.

The bulk of the cable programing—39 services—is found on the satellite that started it all, Satcom I, the so-called Cable Net One. Twenty-one of that satellite's 24 transponders carry cable programing and of the remaining three, two are out of order and the other is held by Wold Communications which subleases time to broadcasters and programers on an ad hoc or occasional use basis. The rest of the cable programing is on Comstar I/II, Westar III and Westar I.

Comstar I/II is a "cable satellite" slapped together by RCA Americom with transponders leased from AT&T to accommodate customers displaced by the loss of Satcom III in December 1979. Although 11 transponders were originally assigned to cable programers, the satellite never flowered into Cable Net Two as RCA marketers had hoped. Today there are only six services being offered on the bird and two of them duplicate Satcom I transmissions. The satellite transponder assignments of Wold Communications/Warner Amex Satellite Entertainment Co. and Times Mirror Satellite Programing/United Video were moved at the end of July from Comstar I/II to transponders 15 and 19, respectively, of Satcom I. The rest of the satellite transponders were simply not put to use.

If Satcom I and Comstar I/II are the cable satellites, Westar I and Westar III are the broadcasting satellites. Westar III has four occasional-use transponders. Two of the satellite's transponders are subdivided into single-channel per carrier (SCPC) audio or data channels and 12 of them are used by radio networks. ABC, CBS and CNN have their own transponders on the bird for remote feeds and Intelsat uses one for intra-Mexico and Mexico-U.S. transmissions. Southern Satellite Systems, SIN Inc. and Home Theater Network are the satellite's cable programers.

Westar I has the same mixture of users as its sister satellite, Westar III. Its two SCPC transponders are shared by eight radio networks. All of one and parts of two others are available for occasional use. The only STV programer on the satellites uses one for program distribution and the PET Network will deliver its adult programing fare to cable systems beginning this fall on another. The Public Broadcasting Service is the single biggest user of the satellite; four transponders distribute PBS programing to member stations.

There are two other satellites serving the industries—Satcom II and Westar II—but their contribution is minimal. NBC-TV uses one transponder on Satcom II for remotes and Alascom Inc. transmits network programing to stations in Alaska on another. Western Union makes one transponder available on Westar II for occasional television use.

The satellite environment will change radically within the next several months. Next October, Satcom III-R will be launched and when the satellite becomes operational, probably around the end of the year, the 22 RCA customers now on Satcom I will move to it. One of Home Box Office's two assignments on Comstar I/II will also be added to the lineup. RCA now plans to leave the 24th spot on III-R open for occasional use.

Shortly after the Satcom III-R launch, RCA will send up Satcom IV. When it becomes operational, the remaining Comstar I/II programers will be shifted to it. RCA hopes to fill the rest of the Satcom IV transponders with cable programers, but has been unable to assign customers to the satellite because it hasn't come up with a transponder assignment plan acceptable to the FCC.

AT&T will be getting directly involved in the satellite television business in 1982. It has promised satellite service to ABC, CBS, NBC, Wold Communications and National Entertainment Television. NBC may be assigned a slot on Comstar I/II as early as next October, if AT&T's tariff doesn't bog down at the FCC, but NBC will eventually join the other four charter customers on Comstar IV in March 1982, shortly after its launch.

Also due for launch in the first quarter of 1982 is Western Union's Westar IV. The Corporation for Public Broadcasting has an agreement to lease as many as four transponders, and five other spots will be used by Westinghouse Broadcasting and ABC Video Enterprises for The Satellite NewsChannels (see story, page 27).

Many transponders on Westar V, scheduled for launch in the fourth quarter of 1982, have already been sold to Dow Jones, Citicorp, Equatorial Communications, TeleMine and Westinghouse. Westinghouse has also leased an undetermined number of transponders.

Hughes Communications has been trying since early this year to sell 18 of 24 transponders on its Galaxy I, scheduled to fly in the fall of 1983, to select cable programers. Time Inc. announced last May that it had signed up for six transponders and Hughes now says that it is close to making deals for 10 of the other 12 it has available.

Southern Pacific Communications says that all of its Spacenet I slots are filled and that all but a few of its Spacenet II transponders are also taken. Spacenet I is scheduled to be operational in February 1984 and Spacenet II is slated for launch that summer. The Spacenet satellites are hybrids—that is, they use both C-band and Ku-band frequencies. They also offer two different channel bandwidths. The satellites contain twelve 36 mhz, C-band transponders; six 72 mhz, Ku-band transponders, and six 72 mhz, C-band transponders. Because of their extended bandwidths the 72 mhz channels can be used to transmit two television channels simultaneously.

SPCC refuses to disclose the names of its customers, but some of them have made announcements and other names have leaked. A partial Spacenet I roster: **36 mhz, C-Band**—Satellite Syndicated Systems, Tulsa, Okla. (three transponders); Southern Baptist Convention, Fort Worth, Tex. (two transponders); Double-B Enterprises, Fort Worth; United Video, Tulsa Okla., and Midwest Radio & Television Inc., Minneapolis-St. Paul □ **72 mhz, C-band**—Pop Satellite, New York; Wold Communications, Los Angeles (two transponders); Landmark Communications, Norfolk, Va., and SIN Inc. □ **72 mhz, Ku-band**—Pop Satellite (two transponders). Wold and the Pop network have also acquired transponders on Spacenet II.

## Satcom I
## (Cable Net One)

| Transponder | Distributor | Service(s) | Hours per day |
|---|---|---|---|
| 1 | Warner Amex Satellite Entertainment Corp. (WASEC) | Nickelodeon | 14 |
| | | ARTS (ABC) | 3 |
| 2 | People That Love Television Network | PTL Network | 24 |
| | | Satellite Radio Network* | 24 |
| 3 | United Video | WGN(TV) Chicago | 24 |
| | | WFMT(FM) Chicago | 24 |
| | | Lifestyle (Seeburg Music)* | 24 |
| | | Satellite Music Network* | 24 |
| 4 | Out of Order | | |
| 5 | Warner Amex Satellite Entertainment Corp. | The Movie Channel | 24 |
| 6 | Southern Satellite Systems | WTBS(TV) Atlanta | 24 |
| | | North American Newstime* | 24 |
| | | Moody Broadcasting Network**A | 24 |
| | | Consumer News***A | 24 |
| | | View Weather***B | 24 |
| | | Reuters News-View*** | 24 |
| | | UPI Cable News Wire*** | 24 |
| | | Dow Jones*** | 24 |
| 7 | Entertainment and Sports Programing Network Inc. | Entertainment and Sports Programing Network | 24 |
| 8 | Christian Broadcasting Network Inc. | Christian Broadcasting Network | 24 |
| 9 | USA Cable Network | USA Network | 16 |
| | | Cable Satellite Public Affairs Network | 8 |
| | | Black Entertainment Television | C |
| | | The English Channel | D |
| 10 | Showtime Entertainment Inc. | Showtime (West Coast feed) | 24 |
| 11 | WASEC | Music Television | 24 |
| 12 | Showtime Entertainment | Showtime (East Coast feed) | 24 |
| 13 | Intermittent Service | | |
| 14 | Turner Broadcasting System | Cable News Network | 24 |
| 15 | Wold Communications (sublet from WASEC) | Occasional use | |
| 16 | Compact Video (sublet from Showtime) and Appalachian Community Service Network | Appalachian Community Service Network | 12 |
| | | National Jewish Television Network | E |
| | | Moneyworks | F |
| | | Christian Media Network | 6 |
| | | American Educational Television Network | 3 |
| 17 | Eastern Microwave (sublet from Showtime) | WOR-TV New York | 24 |
| 18 | SIN Inc. (sublet from Reuters) | GalaVision | 10 |
| 19 | Times Mirror Satellite Programing (sublet from United Video) | Spotlight | 13 |
| | | Shop-at-home (experimental) | |
| 20 | Home Box Office Inc. | Cinemax (East Coast feed) | 24 |
| 21 | Landmark Communications | The Weather Channel | |
| | | Home Theater Network | 3 |
| 22 | Home Box Office Inc. | Home Box Office (West Coast feed) | G |
| | | Modern Talking Picture Service | H |
| | | Hearst/ABC Beta Channel | H |
| 23 | Home Box Office Inc. | Cinemax (West Coast feed) | 24 |
| 24 | Home Box Office Inc. | HBO (East Coast feed) | G |

### Notes to Satcom I

* Audio service on subcarrier
** Slow-scan video service on subcarrier
*** Teletext service
A Begins service Sept. 1
B Begins service Oct. 1
C 11 p.m.-1 a.m. NYT, Fridays
D Tuesday evenings, Saturday afternoons
E Sunday afternoons only
F Saturday afternoons only
G HBO, now transmitting programing 9 hours on weekdays and 12 on weekends intends to go 24 hours on weekends starting Sept. 5 and 24 hours every day Jan. 1, 1982.
H Modern gives up weekend hours, but extends weekday hours on Sept. 5. Hearst/ABC will take over Modern's afternoon hours on Jan. 4, 1982. Weather Channel plans to begin 21-hour-a-day service next spring.

## Comstar I/II
## (Cable Net Two)

Comstar I/II is the result of co-locating two aging satellites in one orbital slot. To extend the life of the satellite, half the transponders (12 of 24) on each satellite were turned off, creating, in effect, one 24-transponder satellite. Comstar I/II's other transponders are devoted to telephone and data.

| Transponder | Distributor | Service(s) | Hours per day |
|---|---|---|---|
| 3H | Entertainment and Sports Programing Network Inc. | Bravo (Rainbow Programing Services) | 10 |
| 4V | National Christian Network | National Christian Network | |
| | | Escapade (Rainbow Programing Services) | 10 |
| 4H | SIN Inc. | Not in use | |
| 6V | Warner Amex Satellite Entertainment Corp. | Not in use | |
| 7V | Home Box Office Inc. (HBO) | Cinemax (East Coast feed) | 24 |
| 8V | Compact Video Services (sublet from Showtime) | Occasional use and video conferencing | |
| 9H | HBO | HBO (East Coast feed) | 9 |
| 9V | Trinity Broadcasting Network | Trinity Broadcasting Network | 24 |
| 10V | American Medical Buildings | Not in use | |

## Westar I

| Transponder | Distributor | Service(s) | Hours per day |
|---|---|---|---|
| 1 | Western Union | Occasional use | |
| 2† | Corporation for Public Broadcasting | National Public Radio (10 channels) | |
| | Muzak Corp. | Muzak (two channels) | |
| | Mutual Broadcasting System | Mutual Broadcasting System (three channels) | |
| | Wold Communications | Wold Communications (two channels) | |
| | Enterprise Radio | Enterprise Radio (two channels) | |
| 3† | Satellite Communications Network | Occasional use | |
| | | PET Network | |
| 4† | Family Radio | Family Radio (two channels) | |
| | Sunbelt Communications | Sunbelt Communications (two channels) | |
| | Dow Jones | Dow Jones (one channel) | |

†Transponder is divided into single channel per carrier (SCPC) for use by many different audio and data services.

| Transponder | Distributor | Service(s) | Hours per day |
|---|---|---|---|
| 5 | Bonneville Satellite Corp. and Wold Communications | SelecTV Subscription Television program distribution Occasional use | |
| 6 | Western Union | | |
| 7 | Inoperable | | |
| 8 | Corporation for Public Broadcasting | Public Broadcasting Service (PBS) | |
| 9 | CPB | PBS | |
| 10 | Inoperable | | |
| 11 | CPB | PBS | |
| 12 | CPB | PBS | |

## Westar III

| Transponder | Distributor | Service(s) | Hours per day |
|---|---|---|---|
| 1† | Associated Press and United Press International | Associated Press (one channel)<br>United Press International (one channel)<br>RKO Radio Networks (two channels)<br>Enterprise Radio (two channels)<br>Wold Communications (two channels)<br>Dow Jones (one channel) | |
| 2 | Hughes Television Network | Occasional use | |
| 3 | Intelsat | Intra-Mexico and Mexico-United States transmissions | |
| 4† | Associated Press | Wold Communications (one channel)<br>RKO Radio Networks (two channels) | |
| 5 | Western Union | Occasional use | |
| 6 | CBS | Production feeds | |
| 7 | Wold Communications | Occasional use<br>Home Theater Network | |
| 8 | SIN Inc. | Spanish International Network | |
| 9 | Southern Satellite Systems and TSI Ltd. | Satellite Program Network | |
| 10 | American Broadcasting Companies | Production feeds | |
| 11 | Turner Broadcasting System | Production feeds | |
| 12 | Western Union | Occasional use | |

†Transponder is divided into single channel per carrier (SCPC) for use by many different audio and data services.

# Pre-RARC DBS debate

**In comments prior to FCC's policy development for 1983 conference, most say it should adopt "block" allotments for new service; CBS, others want to be sure there's room for HDTV**

Second-round pleadings in the FCC's second notice of proposed rulemaking in U.S. preparation for the Region 2 Administrative Radio Conference on satellite planning (RARC-83) have been filed by a variety of firms, including applicants for direct-to-home broadcast satellite services, opponents to DBS, fixed terrestrial service users, equipment manufacturers and domestic satellite licensees. Little in the way of a consensus emerged.

While endorsing the commission's preliminary proposal to have four DBS service areas, roughly equivalent to the four time zones (as reflected in the Satellite Television Corp. application), STC also suggested that the commission consider the use of four "equi-size" and slightly overlapping service areas. The overlapping service areas, said STC, could be expected to "accommodate, without change, any equi-sized coverage areas that may be computed if a set of orbital locations different from that proposed by STC is allotted to the U.S. at RARC-83." STC conceded, however, that overlapping service areas could cause some interference problems with DBS systems operating in Canada and Mexico—problems that "might be more easily overcome with STC's original . . . service areas."

STC reiterated its position that the U.S. seek "block allotments" at RARC-83. Depending on the type of polarization applied to various channels within the allotment, said STC, various combinations of standard and high-definition channels would be possible.

STC also supported the so-called "limited planning approach" for RARC. That calls for the initial allotment of a minimum number of channels to each service area with the remaining channels unassigned, to be held in reserve and assigned later as the need arises.

STC had one proviso, however: that "allotments beyond the minimum are made to accommodate the requirements of countries that are prepared to implement them within a period on the order of five years." STC further suggested that the procedures for gaining access to channels beyond the minimum allotted should be expeditious to insure that the U.S. does not end up "with a substantial shortfall in capacity."

Unallotted channels, said STC, should also be afforded "protection" to insure unencumbered future use by the broadcast satellite service. "Unless provisions are made which in effect give the frequencies intended for [DBS] growth the same status as frequencies specifically allotted at RARC-83," said STC, "their utility for [DBS] cannot be assured."

STC noted that "heretofore, it generally has been assumed that the same number of channels should be allotted to each service area in the plan." It objected strenuously to such a concept, however, and suggested that if adopted, "the U.S. could receive a far smaller allotment at RARC-83 than it clearly requires." Thus, said STC, the U.S. should push for a "nonuniform channel allotment" plan that considers "the vast differences among Region 2 countries, including such factors as geographic size, population, ethnic cultural diversity and, most important, economic ability to support satellite broadcasting services."

Implementation of post-RARC DBS systems could best be achieved, said STC, "if allotments are described by a set of allowed ranges for system parameters [power, transmitting antenna beam sizes, etc.] rather than by specified parameter values . . ."

The National Association of Broadcasters, publicly opposed to DBS, also endorsed the "limited planning approach" to allow for "adaptation to meet the evolving demand for new communications satellite services." It stressed the point that by "new communications satellite services," it meant not only DBS, but also fixed satellite services and "a myriad of unexplored and unresolved issues and uses for U.S. Ku-band authorization" that were suggested in previous DBS filings.

NAB also suggested that the commission allocate all of the 12.1-12.3 ghz subband to the fixed satellite service (FSS)—

with *Playboy*, the company will offer *The Playboy Adviser*, a series of 10 short features per week. In addition, Pattiz promises to do 150 concerts next year.

The term narrowcasting is commonly heard in reference to cable, but it also accurately describes the products of **Radio Works**, Hollywood. Specializing in magazine format short features, its six-year-old *Forbes Magazine Report*, a two-and-a-half minute daily financial commentary, has met with success. Today, the show is licensed to Mutual Broadcasting System and is heard on over 200 stations. The success of *Forbes* has led Radio Works, and its president, Stacey Hunt, to delve into other magazine possibilities.

*Coed Magazine*, described as a 90-second radio diary for teen-agers, will debut this fall. The series will include mini-dramas similar to those on the television show *The Baxters*, three days per week, with helpful hints the other two days. Also slated for fall entry in 45 markets is *Inc. Magazine*, a short feature segment on small business, Hunt said.

Strictly adult contemporary programing is offered by **Botik Broadcast Services**, which has been in business just under two years in Austin, Tex. Though only five stations carry Botik's programing, President Bob Botik says he is satisfied because his tapes are highly customized and the company aims toward quality, not quantity. Botik says he would like to see the end of "faddish music," such as disco and new wave, because broadcasters who go for these trends tend to be disappointed in the long run.

Servicing about 250 stations, **From Studio B Company**, Hollywood, deals primarily in short-form comedy programs. Merrill Barr, managing partner for the company, claims: "We're in comedy because we want to avoid competition, the networks don't provide comedy shows and good ones are hard to produce."

Of the 10 original shows provided by the company some of the best sellers are: *From Studio B*, a comedy interview series featuring writer-comedian Pat McCormick; *Rick Dee's American Morning Laugh Track; Biff Owens with the Sports Exclusive*, featuring former *Gong Show* host Gary Owens, and the Christmas show, *North Pole Reports*.

Barr said sales "are definitely up about 20% over last year" for the all-cash company. He also believes that radio stations are "a little more flexible when it comes to comedy."

Although **Rogers Broadcast Productions** produces and distributes five music programs, the one that has set it apart from most syndicators is its continued success with a 90-minute weekly public affairs show called *Sunday, Sunday*. The Toronto-based business has received acclaim for the program, which recently won an award from the Radio-Television News Directors Association of Canada for its *"60 Minutes* approach" to news.

Also on Rogers's menu of programs is *Hot Shots*, a four-hour show featuring adult top-40 music from the 60's and 70's; *Spirit of Summer*, a six-hour program with contemporary music and interviews; *Tapestry*, a one-hour series with beautiful music and poetry, and *Brett Holiday*, a 15-minute daily entertainment series with gossip and interviews. Just introduced in the U.S. for cash is *Candlelight and Wine*, a beautiful music feature for evenings geared toward FM stations and now running through barter on 60 Canadian stations. Estimated revenues for the company are in the six-digit area.

Concentrating on the spoken word, **Gert Bunchez & Associates Inc.**, of St. Louis, began its syndication operation in 1977 after nearly 10 years as a national sales representative. Now Bunchez produces close to 20 programs with about 66 client stations signed.

## America's favorite format: contemporary

**For second year in row, that format, in all its variations, comes out on top; distant second is beautiful music**

Contemporary, whether prefaced by the words urban, adult, oldies or the like, has swept the field as the most popular format at the country's top stations for the second consecutive year.

While this format encompasses not only the current hit records, but instrumentals, ballads, rhythm and blues and rock music, the days of the cut and dried formats seem to be fading out, as BROADCASTING's survey of the top 10 stations in the top 50 markets will indicate.

Measured by Arbitron's April/May metro survey this year, 30.9% of the stations carried the contemporary format. Although that's down 1.9% from last year, second place is held by beautiful music, at a distant 12.5%, down from 15.7% the previous year.

Gaining some ground is album oriented rock (AOR) which made a showing of 11.7%, up .1% from last year. Another gainer, news/talk, now filling 9.7% of the slots, rose from 7.4%. Country music remained constant at 9.7%, while MOR (including big band and "music of your life") appears to have regained some of the popularity lost when adult contemporary made its debut and garnered 9.5% from 8.0% last year.

Black music, composed of gospel, jazz and/or soul, added .5%, at 4.5%, but can attribute much of its loss in recent years to the popularity of urban contemporary, as can disco. This format has all but disappeared as only two stations in the survey continue to label themselves this way. Spanish music came in at a steady 1%.

Most of the top ranking stations were on the FM band with 299 of 506 places, this is up five notches from last year. AM stations accounted for 204 places, as it did in 1980. There were also three AM-FM combinations in the rankings.

The format data employed by BROADCASTING was derived from various sources. The following are Arbitron's April/May rankings of the top 50 markets, as ranked according to total persons aged 12-plus in the metro survey area. Audience figures represent total persons, 12-plus, average quarter hour, Monday-to-Sunday, 6 a.m. to midnight.

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| Station | Format | Avg. Persons |
|---|---|---|
| **1. New York** | | |
| 1. WBLS(FM) | Urban contemporary | 184,800 |
| 2. WKTU(FM) | Urban contemporary | 158,000 |
| 3. WOR(AM) | Talk | 146,300 |
| 4. WRFM(FM) | Beautiful music | 122,800 |
| 5. WCBS(AM) | News | 120,100 |
| 6. WNBC(AM) | Contemporary | 115,600 |
| 7. WABC(AM) | Contemporary | 114,300 |
| 8. WPLJ(FM) | AOR | 112,000 |
| 9. WINS(AM) | News | 106,300 |
| 10. WNEW(AM) | Big band | 92,200 |
| **2. Los Angeles** | | |
| 1. KABC(AM) | Talk | 115,800 |
| 2. KBIG(FM) | Beautiful music | 74,300 |
| 3. KMET(FM) | AOR | 61,700 |
| 4. KFWB(AM) | News | 51,900 |


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| Station | Format | Avg. Persons |
|---|---|---|
| 5. KJOI(FM) | Beautiful music | 51,300 |
| 6. KNX(AM) | News | 50,900 |
| 7. KRLA(AM) | Oldies/contemporary | 50,300 |
| 8. KLOS(FM) | AOR | 48,800 |
| 9. KRTH(FM) | Adult contemporary | 41,600 |
| 10. KIIS-FM | Contemporary | 40,400 |

### 3. Chicago

| | | |
|---|---|---|
| 1. WGN(AM) | MOR | 96,000 |
| 2. WBBM(AM) | News | 72,200 |
| 3. WLOO(FM) | Beautiful music | 67,300 |
| 4. WMAQ(AM) | Country | 51,500 |
| 5. WLS(AM) | Contemporary | 49,900 |
| 6. WLS(FM) | Contemporary | 43,000 |
| 7. WGCI(FM) | Urban contemporary | 41,200 |
| 8. WIND(AM) | News/talk | 38,200 |
| 9. WKQX(FM) | MOR | 37,000 |
| 10. WJPC(AM) | Black | 36,700 |

### 4. San Francisco

| | | |
|---|---|---|
| 1. KGO(AM) | News/talk | 70,300 |
| 2. KSOL(FM) | Black | 42,300 |
| 3. KCBS(AM) | News | 38,200 |
| 4. KSFO(AM) | MOR | 37,100 |
| 5. KFRC(AM) | Contemporary | 36,100 |
| 6. KNBR(AM) | Personality/MOR | 30,600 |
| 7. KMEL(FM) | AOR | 30,100 |
| 8. KYUU(FM) | Adult contemporary | 29,600 |
| 9. KABL-FM | Beautiful music | 27,200 |
| 10. KIOI(FM) | Adult contemporary | 24,600 |

### 5. Philadelphia

| | | |
|---|---|---|
| 1. KYW(AM) | News | 81,200 |
| 2. WMGK(FM) | Adult contemporary | 50,500 |
| 3. WDAS-FM | Black | 45,000 |
| 4. WEAZ(FM) | Beautiful music | 42,700 |
| 5. WIP(AM) | Adult contemporary | 36,300 |
| 6. WWSH(FM) | Beautiful music | 35,000 |
| 7. WMMR(FM) | AOR | 34,200 |
| 8. WIFI(FM) | Top 40 | 28,900 |
| 9. WWDB(FM) | Talk | 27,500 |
| 10. WPEN(AM) | MOR | 26,400 |

### 6. Detroit

| | | |
|---|---|---|
| 1. WJR(AM) | News/talk | 66,900 |
| 2. WLLZ(FM) | AOR | 49,000 |
| 3. WWJ(AM) | News | 30,400 |
| 4. WRIF(FM) | AOR | 29,200 |
| 5. WNIC-FM | Contemporary | 28,500 |
| 6. WJR-FM | Beautiful music | 27,800 |
| 7. WWWW(FM) | Country | 27,100 |
| 8. WMJC(FM) | Adult contemporary | 26,600 |
| 9. WXYZ(AM) | News/talk | 24,900 |
| 10. WOMC(FM) | MOR | 24,400 |

### 7. Boston

| | | |
|---|---|---|
| 1. WCOZ(FM) | AOR | 59,600 |
| 2. WHDH(AM) | Adult contemporary | 45,700 |
| 3. WXKS-FM | Contemporary | 37,800 |
| 4. WEEI(AM) | News | 37,500 |
| 5. WBZ(AM) | MOR | 35,800 |
| 6. WJIB(FM) | Beautiful music | 33,900 |
| 7. WROR(FM) | Adult contemporary | 30,900 |
| 8. WBCN(FM) | AOR | 21,000 |
| 9. WEEI-FM | Soft rock | 19,900 |
| 9. WVBF(FM) | Adult contemporary | 19,900 |

### 8. Washington

| | | |
|---|---|---|
| 1. WMAL(AM) | MOR | 35,100 |
| 2. WPGC-AM-FM | MOR | 29,900 |
| 3. WGAY(AM) | Beautiful music | 29,200 |
| 4. WRQX(FM) | Top 40 | 27,000 |
| 5. WKYS(FM) | Urban contemporary | 24,600 |
| 6. WWDC-FM | AOR | 24,500 |
| 7. WASH(FM) | MOR | 20,600 |
| 8. WHUR(FM) | Black | 18,700 |
| 9. WAVA(FM) | AOR | 18,200 |
| 10. WRC(AM) | News/talk | 18,100 |

### 9. Houston-Galveston

| | | |
|---|---|---|
| 1. KMJQ(FM) | Urban contemporary | 54,400 |
| 2. KILT-FM | Country | 35,700 |
| 3. KYND(FM) | Beautiful music | 25,800 |
| 4. KLOL(FM) | AOR | 25,700 |
| 5. KIKK-FM | Country | 25,500 |
| 6. KTRN(AM) | Country | 23,500 |
| 7. KRBE(FM) | Contemporary | 22,800 |
| 8. KODA(FM) | Beautiful music | 22,000 |
| 9. KPRC(AM) | News/talk | 21,500 |
| 10. KRLY(FM) | Contemporary | 17,600 |

### 10. Dallas-Fort Worth

| | | |
|---|---|---|
| 1. KSCS(FM) | Country | 37,000 |
| 2. KVIL-FM | Adult contemporary | 32,700 |
| 3. KKDA-FM | Black | 28,600 |
| 4. WBAP(AM) | Country | 26,900 |
| 5. KMEZ(FM) | Beautiful music | 24,500 |
| 6. KRLD(AM) | News | 23,200 |
| 7. KPLX(FM) | Country | 21,100 |
| 8. KZEW(FM) | AOR | 20,800 |
| 9. KEGL-FM | Contemporary | 20,300 |
| 10. KNOK-FM | Black | 19,300 |

### 11. Nassau-Suffolk

| | | |
|---|---|---|
| 1. WCBS(AM) | News | 20,400 |
| 2. WBLI(FM) | Adult contemporary | 17,400 |
| 3. WBLS(FM) | Urban contemporary | 15,100 |
| 4. WHLI(AM) | Music of your life | 14,300 |
| 5. WABC(AM) | Contemporary | 13,300 |
| 6. WBAB-FM | AOR | 12,800 |
| 7. WIFM(FM) | Adult contemporary | 10,600 |
| 8. WCBS-FM | Oldies | 9,400 |
| 9. WALK-AM-FM | MOR | 9,000 |
| 10. WCTO(FM) | Beautiful music | 8,900 |

### 12. St. Louis

| | | |
|---|---|---|
| 1. KMOX(AM) | News/talk | 78,300 |
| 2. KSHE(FM) | AOR | 25,800 |
| 3. KMJM(FM) | Urban contemporary | 22,200 |
| 4. WWWK(FM) | AOR | 20,000 |
| 5. KEZK(FM) | Beautiful music | 19,600 |
| 6. WIL-FM | Personality/country | 17,500 |
| 7. KKOK(AM) | Contemporary | 16,900 |
| 8. KSLQ(FM) | Adult contemporary | 15,300 |
| 9. WRTH(AM) | MOR | 14,100 |
| 10. KSD-FM | Adult contemporary | 12,700 |

### 13. Pittsburgh

| | | |
|---|---|---|
| 1. KDKA(AM) | MOR | 80,300 |
| 2. WDVE(FM) | AOR | 28,500 |
| 3. WSHH(FM) | Beautiful music | 25,100 |
| 4. WTAE(AM) | Adult contemporary | 23,800 |
| 5. WXKX(FM) | Contemporary | 22,000 |
| 6. WAMO(FM) | Urban contemporary | 20,800 |
| 7. WEEP(AM) | Country | 15,200 |
| 8. WWSW-FM | Adult contemporary | 14,100 |
| 9. WPNT(FM) | Beautiful music | 13,600 |
| 10. KQV(AM) | News/talk | 12,000 |

### 14. Baltimore

| | | |
|---|---|---|
| 1. WBAL(AM) | MOR | 30,200 |
| 2. WIYY(FM) | AOR | 26,400 |
| 3. WLIF(FM) | Beautiful music | 25,000 |
| 4. WXYV(FM) | Urban contemporary | 24,500 |
| 5. WCBM(AM) | Adult contemporary | 21,100 |
| 6. WPOC(FM) | Country | 20,100 |
| 7. WFBR(AM) | Adult contemporary | 18,000 |
| 8. WBSB(FM) | Top 40 | 15,600 |
| 9. WMAR-FM | Beautiful music | 15,200 |
| 10. WWIN(AM) | Black | 12,000 |

### 15. Seattle-Everett-Tacoma, Wash.

| | | |
|---|---|---|
| 1. KISW(FM) | AOR | 23,700 |
| 2. KIRO(AM) | News/talk | 22,200 |
| 3. KOMO(AM) | MOR | 17,300 |
| 4. KBEA(FM) | Beautiful music | 14,300 |
| 5. KVI(AM) | News/talk | 13,200 |
| 6. KJR(AM) | Contemporary | 12,900 |
| 7. KYYX(FM) | Contemporary | 12,300 |
| 8. KNBQ(FM) | Contemporary | 11,600 |
| 9. KING(AM) | Adult contemporary | 11,200 |
| 10. KIXI-FM | Adult contemporary | 11,000 |

### 16. Minneapolis-St. Paul

| | | |
|---|---|---|
| 1. WCCO(AM) | Variety | 57,900 |
| 2. KSTP-FM | Adult contemporary | 35,700 |
| 3. WDGY(AM) | Country | 20,300 |
| 4. KQRS(AM) | AOR | 18,500 |
| 5. KDWB-FM | Contemporary | 18,200 |
| 6. KEEY-FM | Beautiful music | 16,800 |
| 7. KQBS-FM | AOR | 16,200 |
| 8. WAYL-FM | Beautiful music | 13,900 |
| 9. WLOL(FM) | MOR | 12,700 |
| 10. WCCO-FM | Adult contemporary | 11,000 |


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### 17. Atlanta

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WKLS-FM | AOR | 25,400 |
| 2. WZGC(FM) | Contemporary | 25,200 |
| 3. WSB(AM) | Adult contemporary | 24,900 |
| 4. WQXI-FM | Adult contemporary | 21,100 |
| 5. WVEE(FM) | Urban contemporary | 21,000 |
| 6. WLTA(FM) | MOR | 17,500 |
| 7. WPLO(AM) | Country | 15,500 |
| 8. WPCH(FM) | Beautiful music | 14,500 |
| 9. WGST(AM) | News | 10,400 |
| 10. WSB-FM | Beautiful music | 10,200 |

### 18. Anaheim-Santa Ana, Calif.

| Station | Format | Avg. Persons |
|---|---|---|
| 1. KMET(FM) | AOR | 20,200 |
| 2. KABC(AM) | Talk | 19,600 |
| 3. KBIG(FM) | Beautiful music | 15,600 |
| 4. KLOS(FM) | AOR | 12,100 |
| 5. KMPC(AM) | News/talk | 11,000 |
| 6. KFI(AM) | Top 40 | 10,700 |
| 7. KNX-FM | Mellow rock | 10,300 |
| 8. KRTH(FM) | Adult contemporary | 9,900 |
| 9. KLAC(AM) | Country | 8,800 |
| 9. KNX(AM) | News | 8,800 |

### 19. Cleveland

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WMMS(FM) | AOR | 26,700 |
| 2. WDOK(FM) | Beautiful music | 21,500 |
| 3. WQAL(FM) | Beautiful music | 20,300 |
| 4. WHK(AM) | Country | 19,500 |
| 5. WGCL(FM) | Top 40 | 16,000 |
| 6. WZZP(FM) | Adult contemporary | 15,700 |
| 7. WERE(AM) | News/talk | 14,500 |
| 8. WGAR(AM) | Adult contemporary | 13,100 |
| 9. WJW(AM) | Adult contemporary | 9,200 |
| 9. WLYT(FM) | Contemporary | 9,200 |

### 20. San Diego

| Station | Format | Avg. Persons |
|---|---|---|
| 1. KJQY(FM) | Beautiful music | 22,900 |
| 2. KGB-FM | AOR | 16,900 |
| 3. KFMB(AM) | Adult contemporary | 15,100 |
| 4. KSDO(AM) | News | 13,700 |
| 5. KPRI(FM) | AOR | 12,100 |
| 6. XETRA-FM | AOR | 11,000 |
| 7. KFMB-FM | Adult contemporary | 9,900 |
| 7. KFSD-FM | Classical | 9,900 |
| 8. KGB(AM) | Top 40 | 9,500 |

### 21. Miami

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WRBC(AM) | Spanish | 24,200 |
| 2. WQBA(AM) | Spanish | 19,600 |
| 3. WNWS(AM) | News/talk | 17,600 |
| 4. WINZ-FM | Top 40 | 16,500 |
| 5. WHYI(FM) | Top 40 | 16,100 |
| 6. WCMQ-FM | Spanish | 13,700 |
| 7. WEDR(FM) | Black | 13,500 |
| 8. WINZ(AM) | News | 10,000 |
| 9. WHTT(AM) | Spanish | 9,500 |
| 10. WCMQ(AM) | Spanish | 8,600 |

### 22. Tampa-St. Petersburg

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WWBA(AM) | Beautiful music | 26,500 |
| 2. WQYK-FM | Country | 23,400 |
| 3. WRBQ(FM) | Top 40 | 22,300 |
| 4. WJYW(FM) | Beautiful music | 19,600 |
| 5. WSUN(AM) | Country | 17,300 |
| 6. WCKX(FM) | Contemporary | 15,100 |
| 7. WFLA-FM | Beautiful music | 12,800 |
| 8. WFLA(AM) | Adult contemporary | 10,300 |
| 9. WYNF(FM) | AOR | 9,000 |
| 10. WTMP(AM) | Black | 8,300 |

### 23. Denver-Boulder

| Station | Format | Avg. Persons |
|---|---|---|
| 1. KPBI(FM) | AOR | 23,800 |
| 2. KOA(AM) | News/talk | 17,800 |
| 3. KLIR-FM | Beautiful music | 14,200 |
| 4. KAZY(FM) | AOR | 13,800 |
| 5. KOSI(AM) | Beautiful music | 13,600 |
| 5. KYGO(FM) | Country | 13,600 |
| 6. KLZ(AM) | Country | 13,200 |
| 7. KIMN(AM) | Adult contemporary | 12,900 |
| 8. KEZW-FM | Beautiful music | 12,600 |
| 9. KOAQ(FM) | Contemporary | 12,600 |

### 24. Milwaukee

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WEZW(FM) | Beautiful music | 25,200 |
| 2. WTMJ(AM) | Personality/MOR | 23,700 |
| 3. WISN(AM) | MOR | 22,300 |
| 4. WBCS(FM) | Country | 18,300 |
| 5. WIPX(FM) | AOR | 13,900 |
| 6. WQFM(FM) | AOR | 13,200 |
| 7. WZUU-FM | Adult contemporary | 11,700 |
| 8. WOKY(AM) | Adult contemporary | 8,900 |
| 9. WKTI(FM) | Contemporary | 8,700 |
| 10. WMYX(FM) | Adult contemporary | 7,900 |

### 25. Phoenix

| Station | Format | Avg. Persons |
|---|---|---|
| 1. KTAR(AM) | News/talk | 20,300 |
| 2. KMEO-FM | Beautiful music | 19,900 |
| 3. KNIX-FM | Modern country | 16,600 |
| 4. KQYT(FM) | Beautiful music | 15,100 |
| 5. KZZP-AM-FM | Contemporary | 15,000 |
| 6. KDKB(FM) | AOR | 14,500 |
| 7. KOY(AM) | MOR | 14,100 |
| 8. KOPA-FM | Contemporary | 13,000 |
| 9. KUPD | Contemporary | 9,800 |
| 10. KOOL-FM | Top 40/oldies | 9,200 |

### 26. Providence-Warwick-Pawtucket, R.I.

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WLKW-FM | Beautiful music | 22,200 |
| 2. WPJB-FM | Top 40 | 13,600 |
| 3. WEAN(AM) | News | 11,600 |
| 4. WLKW(AM) | Beautiful music | 10,300 |
| 5. WRJJ(AM) | MOR | 9,800 |
| 6. WHJY(FM) | Beautiful music | 8,300 |
| 7. WMYS(FM) | Adult contemporary | 6,500 |
| 8. WHIM(AM) | Modern country | 5,500 |
| 9. WBSM(AM) | Talk | 4,800 |
| 10. WGNG(AM) | Adult contemporary | 4,500 |

### 27. Cincinnati

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WLW(AM) | MOR | 18,400 |
| 2. WWEZ(FM) | Beautiful music | 16,400 |
| 3. WEBN(FM) | AOR | 16,100 |
| 3. WKRQ(FM) | Top 40 | 16,100 |
| 4. WKRC(AM) | Adult contemporary | 15,400 |
| 5. WCKY(AM) | MOR | 13,200 |
| 6. WRRM(FM) | Adult contemporary | 11,800 |
| 7. WCIN(AM) | Urban contemporary | 9,700 |
| 8. WUBE-FM | Country | 7,000 |
| 9. WEAR(AM) | Modern country | 4,800 |

### 28. Kansas City, Mo.

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WDAF(AM) | Country | 24,000 |
| 2. WHB(AM) | Adult Contemporary | 16,600 |
| 3. KMBR(FM) | Beautiful Music | 15,700 |
| 4. KMYS(FM) | AOR | 15,600 |
| 5. KMBZ(AM) | MOR | 15,200 |
| 6. KCEZ(FM) | Beautiful Music | 13,300 |
| 7. KPRS(FM) | Black | 13,100 |
| 8. KUDL(FM) | Mellow Rock | 10,400 |

| Station | Format | Avg. Persons |
|---|---|---|
| 9. KBEQ(FM) | Contemporary | 10,200 |
| 10. KCMO(AM) | News/talk | 9,900 |

### 29. San Jose, Calif.

| | | |
|---|---|---|
| 1. KGO(AM) | News/talk | 14,400 |
| 2. KOME(FM) | AOR | 13,800 |
| 3. KBAY(FM) | Beautiful music | 11,300 |
| 4. KEZR(FM) | Soft rock | 10,200 |
| 5. KSOL(FM) | Black | 10,200 |
| 6. KLOK(AM) | Adult contemporary | 8,800 |
| 7. KFRC(AM) | Contemporary | 6,700 |
| 8. KEEN(AM) | Country | 6,200 |
| 9. KCBS(AM) | News | 6,100 |
| 10. KARA(FM) | Oldies | 6,000 |
| 10. KNBR(AM) | Personality/MOR | 6,000 |

### 30. Portland, Ore.

| | | |
|---|---|---|
| 1. KGON(FM) | AOR | 15,200 |
| 2. KGW(AM) | Adult Contemporary | 14,700 |
| 3. KEX(AM) | MOR | 12,800 |
| 4. KUPL-FM | Beautiful Music | 11,100 |
| 5. KXL-FM | Beautiful Music | 10,900 |
| 6. KINK(FM) | Soft Rock | 8,600 |
| 7. KYTE(AM) | Country | 8,500 |
| 8. KYXI(AM) | News | 8,200 |
| 9. KLLB(FM) | Contemporary | 8,000 |
| 10. KWJJ(AM) | Country | 7,200 |

### 31. Buffalo, N.Y.

| | | |
|---|---|---|
| 1. WJYE(FM) | Beautiful music | 26,600 |
| 2. WBEN(AM) | MOR | 23,000 |
| 3. WKBW(AM) | Adult contemporary | 16,600 |
| 4. WGRQ(FM) | AOR | 13,100 |
| 5. WBEN-FM | Rock | 12,100 |
| 6. WGR(AM) | MOR | 12,000 |
| 7. WPHD(FM) | Adult contemporary | 10,900 |
| 8. WBLK-FM | Black | 10,700 |
| 9. WWOL(AM) | Country | 6,000 |
| 10. WYRK(FM) | MOR | 4,400 |

### 32. Riverside-San Bernadino, Calif.

| | | |
|---|---|---|
| 1. KBIG(FM) | Beautiful music | 10,800 |
| 2. KFI(AM) | Top 40 | 10,300 |
| 3. KDUO(FM) | Beautiful music | 10,200 |
| 4. KOLA(FM) | AOR | 6,300 |
| 5. KLAC(AM) | Country | 6,300 |
| 6. KCKC(AM) | Country | 6,100 |
| 7. KGGI(FM) | Top 40 | 6,000 |
| 7. KOST(FM) | Beautiful music | 6,000 |
| 8. KABC(AM) | Talk | 5,700 |

### 33. New Orleans

| | | |
|---|---|---|
| 1. WEZB(FM) | Top 40 | 15,300 |
| 2. WAIL(FM) | Urban contemporary | 12,400 |
| 3. WRNO(FM) | AOR | 12,000 |
| 4. WTIX(AM) | Contemporary | 11,500 |
| 5. WBYU(FM) | Beautiful music | 11,400 |
| 6. WNOE-FM | Country | 9,900 |
| 7. WQUE-FM | Adult contemporary | 9,200 |
| 8. WAJY-FM | Beautiful music | 8,800 |
| 9. WYLD-FM | Black | 8,300 |
| 10. WSMB(AM) | MOR/talk | 7,700 |

### 34. Norfolk-Portsmouth-Newport News, Va.

| | | |
|---|---|---|
| 1. WMYK(FM) | AOR | 16,300 |
| 2. WCMS-FM | Modern country | 15,800 |
| 3. WNOR-FM | AOR | 12,200 |
| 4. WTAR(AM) | Personality/MOR | 12,000 |
| 5. WFOG-FM | Beautiful music | 10,500 |
| 6. WWDE(AM) | MOR | 9,600 |
| 7. WRAP(AM) | Black | 9,500 |
| 8. WGH(AM) | Contemporary | 8,900 |
| 9. WOWI(FM) | Urban contemporary | 8,400 |
| 10. WKEZ(FM) | Beautiful music | 7,400 |
| 10. WQRK(FM) | Top 40 | 7,400 |

### 35. Indianapolis

| | | |
|---|---|---|
| 1. WIBC(AM) | Personality/MOR | 24,800 |
| 2. WXTZ(FM) | Beautiful music | 20,300 |
| 3. WFBQ(FM) | AOR | 16,400 |
| 4. WNAP(FM) | Contemporary | 15,900 |
| 5. WTLC(FM) | Black | 15,300 |
| 6. WFMS(FM) | Country | 13,600 |
| 7. WIRE(AM) | Country | 12,800 |
| 8. WIKS(FM) | Adult contemporary | 9,900 |
| 9. WNDE(AM) | Top 40 | 5,300 |
| 10. WATI(AM) | Beautiful music | 4,100 |

### 36. Columbus, Ohio

| | | |
|---|---|---|
| 1. WLVQ(FM) | AOR | 22,300 |
| 2. WXGT(FM) | Top 40 | 15,100 |
| 3. WNCI(FM) | Adult contemporary | 14,000 |
| 4. WCOL(AM) | MOR | 11,100 |
| 5. WBNS-FM | Beautiful music | 10,900 |
| 6. WTVN(AM) | Adult contemporary | 10,300 |
| 7. WMNI(AM) | Country | 9,400 |
| 8. WBNS(AM) | Adult contemporary | 8,800 |
| 9. WHOK-FM | Country | 6,500 |
| 10. WRMZ(FM) | Beautiful music | 4,800 |

### 37. Fort Lauderdale, Fla.

| | | |
|---|---|---|
| 1. WLYF(FM) | Beautiful music | 12,800 |
| 2. WHYI(FM) | Top 40 | 12,100 |
| 3. WKQS(FM) | Beautiful music | 12,000 |
| 4. WNWS(AM) | News/talk | 9,700 |
| 5. WRBD(AM) | Soul/gospel | 9,400 |
| 6. WINZ(AM) | News | 9,000 |
| 7. WFTL(AM) | MOR | 8,700 |
| 8. WAXY(FM) | Contemporary | 8,600 |
| 9. WIOD(AM) | MOR/talk | 8,100 |
| 10. WLQY(AM) | MOR | 7,500 |

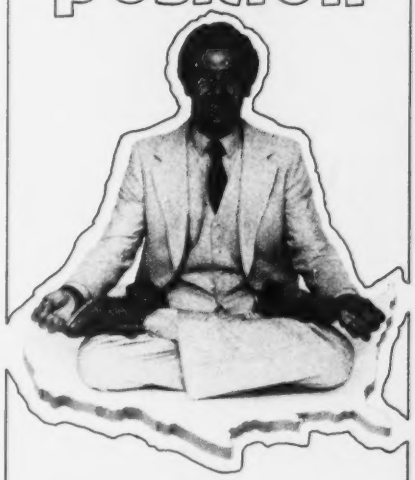
### 38. San Antonio, Tex.

| | | |
|---|---|---|
| 1. KTSA(AM) | Adult contemporary | 15,400 |
| 2. KCOR(AM) | Spanish | 11,200 |
| 3. KKYX(AM) | Personality/country | 11,100 |
| 4. KQXT(FM) | Beautiful music | 11,000 |
| 5. KTFM(FM) | Contemporary | 10,800 |
| 6. WOAI(AM) | News/talk | 8,100 |
| 7. KONO(AM) | Adult contemporary | 7,400 |
| 8. KITY(FM) | Top 40 | 6,900 |
| 9. KISS(FM) | AOR | 6,700 |
| 10. KBUC-FM | Country | 5,800 |

### 39. Sacramento, Calif.

| | | |
|---|---|---|
| 1. KZAP(FM) | AOR | 18,000 |
| 2. KRAK(AM) | Country | 11,400 |
| 3. KSFM(FM) | Adult contemporary | 10,800 |
| 4. KEWT(FM) | Beautiful music | 8,700 |
| 5. KXOA-FM | Soft rock | 8,300 |
| 6. KGNR(AM) | News/talk | 7,100 |
| 7. KCTC(FM) | Beautiful music | 7,000 |
| 8. KHYL(FM) | Oldies | 5,900 |
| 9. KROY-FM | Rock | 5,700 |
| 10. KFBK(AM) | News/talk | 5,100 |


the lotus position



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**Dallas** — 214 960-1707
**Atlanta** — 404 237-1577

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Lotus Reps
Division of Lotus Communications Corporation

### 40. Rochester, N.Y.

| Station | Format | Avg. Persons |
|---|---|---|
| 1. WEZO(FM) | Beautiful music | 23,400 |
| 2. WHAM(AM) | MOR | 12,500 |
| 3. WVOR-FM | Adult contemporary | 11,800 |
| 4 WCMF(FM) | AOR | 9,500 |
| 5. WMJQ(FM) | AOR | 8,800 |
| 6. WBBF(AM) | Adult contemporary | 8,500 |
| 7. WNYR(AM) | Country | 7,600 |
| 8. WDKX(FM) | Urban contemporary | 6,000 |
| 9. WHFM(FM) | Contemporary | 5,900 |
| 10. WSAY(AM) | Adult contemporary | 5,600 |

### 41. Hartford-New Britain, Conn.

| | | |
|---|---|---|
| 1. WTIC(AM) | MOR | 33,600 |
| 2. WKSS(FM) | Beautiful contemporary | 11,400 |
| 3. WRCH-FM | Beautiful music | 11,000 |
| 4. WHCN(FM) | AOR | 8,900 |
| 5. WKND(AM) | Urban contemporary | 7,300 |
| 6. WTIC-FM | Contemporary | 6,700 |
| 7. WDRC(AM) | Contemporary | 6,000 |
| 8. WDRC-FM | Top 40 | 5,800 |
| 8. WWYZ(FM) | Rock | 5,800 |
| 9. WPOP(AM) | News | 5,300 |
| 9. WIOF(FM) | Contemporary | 5,300 |
| 10. WCCC-FM | AOR | 5,200 |

### 42. Louisville, Ky.

| | | |
|---|---|---|
| 1. WAMZ(FM) | Country | 10,700 |
| 2. WVEZ(FM) | Beautiful music | 10,500 |
| 3. WHAS(AM) | Adult contemporary/talk | 9,800 |
| 4. WKJJ-FM | Rock | 8,800 |
| 5. WAVE(AM) | Adult contemporary | 8,300 |
| 6. WRKA(FM) | Adult contemporary | 6,900 |
| 7. WCII(AM) | Country | 6,800 |
| 8. WLOU(AM) | Black | 6,400 |
| 9. WQMF(FM) | Rock | 6,200 |
| 10 WLRS(FM) | AOR | 6,100 |

### 43. Memphis

| | | |
|---|---|---|
| 1 WMC(AM) | Country | 10,900 |
| 2. WZXR(FM) | AOR | 10,600 |
| 3. WEZI(FM) | Beautiful music | 10,000 |
| 4. WMC-FM | Contemporary | 9,500 |
| 5. WHRK(FM) | Disco | 8,900 |
| 6. WMPS(AM) | Country | 6,400 |
| 7. WRVR(FM) | Adult contemporary | 6,100 |
| 8. WDIA(AM) | Black | 5,000 |
| 9. WLVS(FM) | Country | 4,800 |
| 10. WLOK(AM) | Black | 4,700 |

### 44. Salt Lake City

| | | |
|---|---|---|
| 1. KSL(AM) | MOR | 12,100 |
| 2. KSFI(FM) | Beautiful music | 10,000 |
| 3. KLUB(AM) | Beautiful music | 8,200 |
| 4. KALL(AM) | Adult contemporary | 7,400 |
| 5. KSOP-FM | Country | 7,200 |
| 6. KCPX(AM) | Contemporary | 7,000 |
| 7. KCPX-FM | AOR | 6,900 |
| 8. KRGO(AM) | Country | 6,300 |
| 9. KRSP-FM | AOR | 5,200 |
| 10. KDAB(FM) | Adult contemporary | 4,900 |

### 45. Greensboro-Winston Salem-High Point, N.C.

| | | |
|---|---|---|
| 1. WTQR(FM) | Country | 17,800 |
| 2. WGLD-FM | Beautiful music | 10,200 |
| 3. WBEZ(FM) | Top 40 | 9,900 |
| 4. WKZL(FM) | AOR | 8,000 |
| 4. WSJS(AM) | MOR | 8,000 |
| 5. WQMG(FM) | Soul/jazz | 7,100 |
| 6. WRQK(FM) | Adult contemporary | 6,700 |
| 7. WBIG(AM) | Personality/MOR | 3,400 |
| 8. WAAA(AM) | Black | 2,700 |
| 9. WAIR(AM) | Black | 2,600 |
| 9. WEAL(AM) | Black | 2,600 |
| 10. WMFR-FM | MOR | 2,400 |

### 46. Birmingham, Ala.

| | | |
|---|---|---|
| 1. WZZK(FM) | Country | 16,300 |
| 2. WKXX(FM) | Top 40 | 14,700 |
| 3. WENN-FM | Disco | 10,900 |
| 4. WSGN(AM) | Contemporary | 7,700 |
| 5. WVOK(AM) | Country | 6,600 |
| 6. WATV(AM) | Black | 5,700 |
| 6. WRKK(FM) | AOR | 5,700 |
| 7. WAPI-FM | Beautiful music | 5,600 |
| 8. WYDE(AM) | Country | 5,500 |
| 9. WERC(AM) | Contemporary | 5,400 |

### 47. Nashville-Davidson

| | | |
|---|---|---|
| 1. WKDF(FM) | AOR | 12,500 |
| 2. WSIX-FM | Country | 9,800 |
| 2. WSM-FM | Adult contemporary | 9,800 |
| 3. WWKX(FM) | Top 40 | 8,600 |
| 3. WZEZ(FM) | Beautiful music | 8,600 |
| 4. WVOL(AM) | Black | 8,200 |
| 5. WSM(AM) | Adult contemporary | 6,600 |
| 6. WLAC(AM) | News/talk | 5,900 |
| 7. WBYQ(FM) | Contemporary | 5,300 |
| 8. WSIX(AM) | MOR | 4,100 |

### 48. Dayton, Ohio

| | | |
|---|---|---|
| 1. WHIO-FM | Beautiful music | 20,800 |
| 2. WHIO(AM) | Personality/MOR | 15,100 |
| 3. WTUE(FM) | AOR | 10,300 |
| 4. WDJX(FM) | Top 40 | 9,300 |
| 5. WING(AM) | Adult contemporary | 9,200 |
| 6. WDAO(FM) | Soul | 7,800 |
| 7. WONE(AM) | Country | 6,200 |
| 8. WVUD-FM | AOR | 3,500 |
| 9. WAVI(AM) | News/talk | 3,300 |
| 10. WSKS(FM) | Contemporary | 2,500 |

### 49. Oklahoma City

| | | |
|---|---|---|
| 1. KEBC(FM) | Country | 13,400 |
| 2. KKNG(FM) | Beautiful music | 12,100 |
| 3. KTOK(AM) | MOR | 11,500 |
| 4. KOMA(AM) | Country | 9,300 |
| 5. KOFM(FM) | Top 40 | 9,000 |
| 6. KXXY(FM) | AOR | 8,900 |
| 7. KATT-FM | AOR | 5,600 |
| 8. KLTE(FM) | Adult contemporary | 5,400 |
| 9. WKY(AM) | Adult contemporary | 4,400 |
| 10. KLNK(FM) | Adult contemporary | 4,200 |

### 50. Albany-Schenectedy-Troy, N.Y.

| | | |
|---|---|---|
| 1. WGY(AM) | Personality/MOR | 18,700 |
| 2. WPYX(FM) | AOR | 12,200 |
| 3. WROW(AM) | Adult contemporary | 9,400 |
| 4. WROW-FM | Beautiful music | 8,400 |
| 5. WFLY(FM) | Contemporary | 7,200 |
| 6. WQBK(AM) | Talk | 7,000 |
| 7. WGNA(FM) | Country | 6,000 |
| 8. WWOM(FM) | Adult contemporary | 5,100 |
| 9. WPTR(AM) | Country | 4,100 |
| 10. WQBK-FM | AOR | 3,200 |


# Oct 12

A unique advertising opportunity—once in 50 years.

On October 12, 1981, BROADCASTING will celebrate its own golden anniversary in a massive, one-of-a-kind issue. Including: an "At Large" interview with editor Sol Taishoff encompassing his recollection of the first 50 years . . . a year-by-year chronology of the first 50 years of the magazine . . . and a comprehensive look ahead to the communications systems of the year 2001.

Bonus readership for your advertising. Reserve space now.

For placements from the North and East, call Win Levi, Dave Berlyn or Charles Mohr at (212) 599-2830; from the South, call Gene Edwards (202) 638-1022; from the West, call Tim Thometz at (213) 463-3148. From any point of the compass, call David Whitcombe or John Andre at (202) 638-1022.

**You belong in Broadcasting Oct 12**

## Tandem heads sell Filmways holdings

**Perenchio, Lear and Yorkin interest in company is bought by Filmways' Bloch and Pitt**

Tandem Productions principals, Jerry Perenchio, Norman Lear and Alan Yorkin, disposed of the bulk of their holdings in Filmways Inc. The purchasers were Filmways' chairman, Richard L. Bloch, and another Filmways director, Donald Pitt. The deal involved both common and class C preferred stock of the film company, totaling about 6% of the shares, with Bloch and Pitt each purchasing about the same amount of the two issues. The Tandem group retains about a 3% stake in Filmways, composed of some 73,000 common shares, and 190,800 shares of the preferred (the same combinations the two insiders purchased). Bloch's purchases push his holding in the company to 6.7%, making him the largest shareholder; Pitt's interest is now about 4%.

Filmways has been experiencing severe financial difficulties: Results for 1980 showed a $66.3-million loss, on $141.5-million revenues. Half that loss was attributed to the unit formed to incorporate American International Pictures, which Filmways acquired in July 1979. The three Tandem figures had purchased their 9% stake in Filmways from Samuel Z. Arkoff, the former head of AIP, who resigned from Filmways late in 1979, following disagreements with Bloch.


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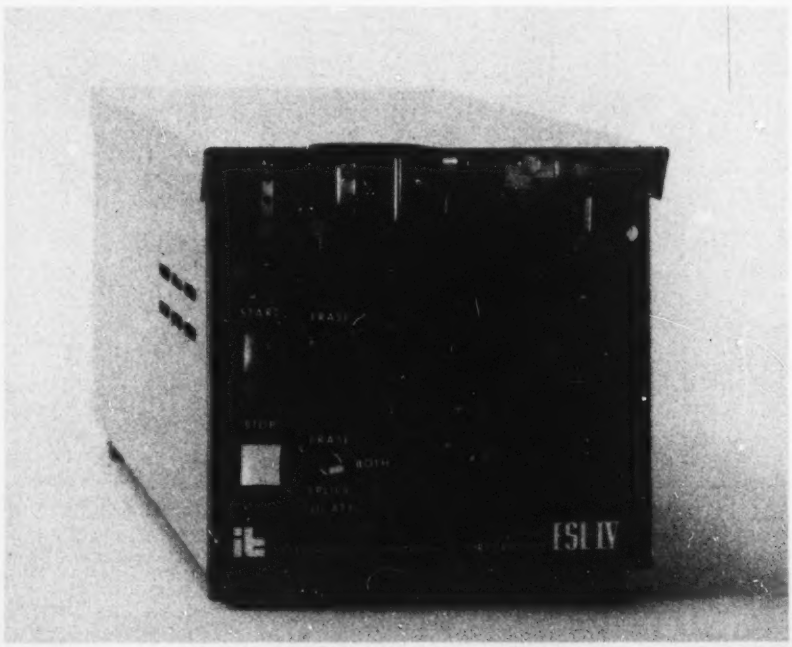



### Ratings Roundup

With a boost from the first major league baseball game in nearly two months, NBC-TV came in second in the prime-time ratings—by a 10th of a point—for the week ended Aug. 9. The major league All Star game on Aug. 9 helped NBC to a weekly average of 13.4 rating and 25.5 share, behind CBS's 14.0/27 and ahead of ABC's 13.3/25.1

The All Star game, the first live major league baseball on television since the players' strike started 59 days earlier, tied (with a repeat of ABC's *Three's Company*) for second place in the week's rankings, averaging 20.1/36.

Top place for the week went to an NBC *Facts of Life* repeat at 21.7/37, which was against repeats of ABC's *Dynasty* (10.2/18 for the full two hours) and CBS's *Golden Gate Murder* movie (15.1/27).

Except for the baseball game, the only original show of the week to find its way into the top 20 was ABC's *It's a Living*, which, with 18.7/33, ranked eighth. *Living* was against the second half of a repeat of NBC's *Hill Street Blues* (11.9/21) and a repeat of the CBS special, *Seizure: The Story of Kathy Morris* (14.8/27).

The only other original in the top 30—and just barely—was ABC's *20/20*, which tied with a repeat of CBS's *Magnum P.I.* for 29th at 14.3/26. CBS's *Walter Cronkite's Universe* was again a low scorer at 10.1/21, ranking 56th for the week.

ABC won Tuesday, Thursday and Saturday nights, NBC took Wednesday as well as Sunday and CBS took Monday and Friday.

#### The First 20

| | | | |
|---|---|---|---|
| 1. | *Facts of Life* | NBC | 21.7/37 |
| 2. | *Major League All-Star Game* | NBC | 20.1/36 |
| 3. | *Three's Company* | ABC | 20.1/36 |
| 4. | *Diff'rent Strokes* | NBC | 19.7/36 |
| 5. | *Hart to Hart* | ABC | 19.4/35 |
| 6. | *Dukes of Hazzard* | CBS | 19.0/37 |
| 7. | *Trapper John, M.D.* | CBS | 18.8/33 |
| 8. | *It's A Living* | ABC | 18.7/33 |
| 9. | *M*A*S*H* | CBS | 18.1/32 |
| 10. | *Quincy, M.E.* | NBC | 18.0/32 |
| 11. | *60 Minutes* | CBS | 17.5/30 |
| 12. | *The Jeffersons* | CBS | 17.4/29 |
| 13. | *Lou Grant* | CBS | 17.1/32 |
| 14. | *Barney Miller* (special) | ABC | 16.5/34 |
| 15. | *Dallas* | CBS | 16.5/31 |
| 16. | *Happy Days* | ABC | 16.4/34 |
| 17. | *House Calls* | CBS | 16.2/28 |
| 18. | *Laverne & Shirley* | ABC | 16.0/32 |
| 19. | *Love Boat* | ABC | 15.9/32 |
| 20. | *Fantasy Island* | ABC | 15.9/31 |

#### The Final Five

| | | | |
|---|---|---|---|
| 61. | *Bulba* | ABC | 9.3/18 |
| 62. | *Games People Play* | NBC | 8.3/16 |
| 63. | *Eight Is Enough* | ABC | 8.2/16 |
| 64. | *CBS Reports: What's Good for General Motors* | CBS | 7.2/15 |
| 65. | *Those Amazing Animals* | ABC | 6.2/13 |




BEST AVAILABLE COPY

## Shape of network things to come

**Segal of Bates sees networks dropping off in next 10 years to pay services and independents; he sees networks doing good upfront business this year**

One of the advertising community's luminaries last week shed some light on the subject of the television networks' present and future. Ted Bates senior vice president, director of network TV/radio division, Joel Segal, gave New York security analysts his view of the upfront selling season, as well as his projections for the changes in audience viewing patterns that will accrue from cable's expansion. The bottom line that seemed to most impress Segal's Wall Street audience was that while he thinks viewing of network prime time programs will be seriously undermined in pay cable homes over the next 10 years, he believes that network television will still provide "the best reach" for basic advertisers.

Segal

Segal's projection for 10 years out is that by 1992, cable will be available to 95% of television homes, with 27% of those homes taking basic-only service, another 33% taking pay cable services, with maybe 6% more getting pay service through STV or MDS. In all, Segal estimates that two-thirds of television homes will then pay for some form of nonbroadcast television. Analyzing viewing patterns, Segal calculates that by 1992, the networks in prime time will garner a 75 share in noncable homes, 70 in basic-only homes, and only a 50 share in pay homes; giving the networks a total share of 65. That compares with Segal's estimate for 1982 of the following figures for network share: noncable—84 share; basic-only homes—77; pay cable—60; for a total network prime time share of 78. (Segal noted that all those figures are diluted shares calculated to a 100 base. Using duplicated ratings, with a 105 base, would boost the three network share to 82 in 1982.)

The network decline in noncable homes will be attributable to increased performance by independents, Segal said, agreeing with an analyst that his 1992 figures of a 75 network share in noncable homes and a 65 total share showed "only a 10% dilutive impact to the networks in prime time" due to cable inroads.

Of more immediate concern was Segal's information about upfront selling. He anticipates that ABC will end the upfront selling season 66% sold out, CBS 60% sold and NBC 70% sold. ABC, he noted, has said it's closing the door on upfront sales, and though he later characterized that action as "bravado" designed largely to "bluff a few fools" into making quick buys, he suggested it is also a reflection of


**America wants a Cable Channel that costs less.**

Research shows that 46% of non-subscribers think pay cable TV costs too much.* But HTN can help you hook up those homes. Call 1-207-774-0300 and find out how adding HTN can help you sell some of your toughest prospects.

*Benton & Bowles, 1980.

**We can open a lot of doors for you.**

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HOME THEATER NETWORK


**Six-month summary.** Advertisers spent $2,629,169,500 in network television in the first six months of 1981, according to estimates compiled by Broadcast Advertisers Reports and released last week by the Television Bureau of Advertising. The total represented a gain of 4.5% over their spending in the first half of 1980.

Nighttime accounted for $1,745,879,400, a gain of 5.2%, and daytime for $883,290,100, up 3.1% over last year's first half. ABC-TV's total was put at $949,167,300, CBS-TV's at $886,925,000 and NBC-TV's at $803,077,200.

**April-June**

| | 1980 | 1981 | % chg. |
|---|---|---|---|
| Daytime | $411,803,500 | $438,804,500 | +6.6 |
| Mon.-Fri. | 292,217,700 | 310,949,000 | +6.4 |
| Sat.-Sun. | 119,585,800 | 127,855,500 | +6.9 |
| Nighttime | 817,709,700 | 930,937,800 | +6.8 |
| Total | $1,283,513,200 | $1,369,742,300 | +6.7 |

**January-June**

| | 1980 | 1981 | % chg. |
|---|---|---|---|
| Daytime | $856,408,300 | $883,290,100 | +3.1 |
| Mon.-Fri. | 585,885,700 | 600,329,500 | +2.5 |
| Sat.-Sun. | 270,522,600 | 282,960,600 | +4.6 |
| Nighttime | 1,659,184,600 | 1,745,879,400 | +5.2 |
| Total | $2,515,592,900 | $2,629,169,500 | +4.5 |

**By Network**

| Quarter | ABC | CBS | NBC | Total |
|---|---|---|---|---|
| Jan.-March | $437,390,900 | $423,193,800 | $398,842,500 | $1,259,427,200 |
| Apr.-June | 501,776,400 | 463,731,200 | 404,234,700 | 1,369,742,300 |
| Year-to-date | $949,167,300 | $886,925,000 | $803,077,200 | $2,629,169,500 |

greater for Portage than Kalamazoo, he said. Air-Borne's proposal, with 100% integration of its eight principals, was substantially superior to Sear's quantitative integration, and merited slight preference over Sear for proposing use of auxiliary emergency power. Action July 17.

## Allocations

■ Mountain Home and Marshall, both Arkansas, and Thayer and Birch Tree, both Missouri—Assigned 104.3 mhz to Marshall, Ark., as its first FM assignment; substituted 99.3 mhz for 107.1 mhz at Thayer, Mo., as its first FM assignment; assigned 107.1 mhz to Birch Tree, Mo., as its first FM assignment, effective September 22 (BC Doc. 79-155). Action July 20.

■ Show Low, Ariz.—Assigned 96.5 mhz to Show Low, Ariz., as its second FM assignment effective September 22 (BC Doc. 80-478). Action July 20.

■ Carnelian Bay and South Lake Tahoe, both California, and Incline Village, Nev.—In response to comments filed by Emerald Broadcasting Co., proposed substitution 93.9 mhz and 102.9 mhz for 100.1 mhz and 103.1 mhz at South Lake Tahoe, Calif., and modifying the licenses of South Lake Tahoe stations KRLT(AM)-KTHO(FM); substituting 100.1 mhz for 93.5 mhz at Incline Village, Nev., and permitting applicants for ch. 228 to amend their applications to specify ch. 261; and substituting 103.7 mhz for 101.7 mhz at Carnelian Bay, Calif., and modifying license of Carnelian Bay station WEZC, to specify operation on channel 279, comments due September 28, replies October 19. (BC Doc. 80-522). Action July 20.

■ Temecula, Calif.—Assigned 88.9 mhz to Temecula, Calif., as its first noncommercial FM assignment, effective September 28 (BC Doc. 81032). Action July 22.

■ Brookville and Versailles, both Indiana—In response to comments filed by Twin Forks Inc., and opposition filed by WCNB-AM-FM Connersville, Ind., regarding proposed deletion of 103.1 from Versailles, and reassignment of that channel to Brookville, Ind.; Broadcast Bureau has requested that Twin Forks submit further information regarding its ability to provide a 70 dbu signal over Brookville and include in its showing specific technical data to supports its conclusions, comments due September 28, replies October 19 (BC Doc. 80-567). Action July 22.

■ Hays, Junction City and Abilene, all Kansas—In response to counter proposal filed by KABI Inc., licensee of commonly-owned stations KABI-AM-FM Abilene, proposed assigning 99.5 mhz to Hays, 98.5 mhz to Abilene and deleting 98.3 mhz at Junction City, Kan., comments due September 28 and replies October (BC Doc. 80-563). Action July 20.

## Low Power

■ The following low-power TV applications have been accepted for filing and given notice of cut-off date:

■ Thomasville, Ala.—Karl Schledwitz and Bud Davis for ch. 6 (BPTVL-810512IA).

■ Chignik Lake, Alaska—Chignik Lake Village Council for ch. 13 (BPTVL-810515IF).

■ Douglas, Ariz.—Dennis H. Owen for ch. 3 (BPTVL-810603IG).

■ Flagstaff, Ariz.—Edward M. Johnson for ch. 198-204 mhz (BPTVL-810528IA).

■ Flagstaff, Ariz.—Robert B. and Rogert G. Blow for ch. 4 (BPTVL-810603II).

■ Flagstaff, Ariz.—Seattle Community Television Inc. for ch. 9 (BPTVL-810331JA).

■ Holbrook, Ariz.—Karl Schledwitz and Bud Davis for ch. 12 (BPTVL-810601IL).

■ Fort Bragg, Calif.—Quentin L. and Deborah D. Breen for ch. 51 (BPTVL-8106221D).

■ Goleta, Calif.—Guy S. Erway for ch. 26 (BPTTL-8105061A).

■ Oroville, Calif.—Richard, Evan W. and Rose A. Weiss for ch. 18 (BPTTL-810413IM).

■ Craig, Colo.—KUTV Inc. for ch. 52 (BPTTL-810519IE).

■ Glenwood Springs/Rural Garfield County, Colo.—KUTV Inc. for ch. 65 (BPTTL-810519IH).

■ Grand Valley, Colo.—KUTV Inc. for ch. 45 (BPTTL-810519IJ).

■ Meeker, Colo.—KUTV Inc. for ch. 46 (BPTTL-810519ID).

■ New Castle/Rural Garfield County, Colo.—KUTV Inc. for ch. 36 (BPTTL-810519IG).

■ Parachute, Colo.—Sky-Window TV Inc. for ch. 3 (BPTVL-810609IB).

■ Parachute, Colo.—Sky--WindowTV Inc. for ch. 11 (BPTVL-810609IA).

■ Rangely, Colo.—KUTV Inc. for ch. 39 (BPTTL-810519IF).

■ Rifle/Rural Garfield County—KUTV Inc. for ch. 57 (BPTTL-810519II).

■ Key West, Fla.—Edward M. Johnson for ch. 8 (BPTVL-810528ID).

■ Key West, Fla.—Robert B. and Robert G. Blow for ch. 13 (BPTVL-810603IM).

■ Vero Beach, Fla.—Robert B. and Robert G. Blow for ch. 10 (BPTVL-810601IC).

■ Vero Beach, Fla.—Edward M. Johnson for ch. 4 (BPTVL-810528IE).

■ Waycross, Ga.—Dennis H. Owen for ch. 2 (BPTVL-810608IA).

■ Moscow, Idaho—Carl S. Bozman for ch. 9 (BPTVL-810518IG).

■ Twin Falls, Idaho—Edward M. Johnson for ch. 5 (BPTVL-810528IB).

■ Twin Falls, Idaho—Robert B. and Robert G. Blow BPTVL-810603IH).

■ Streator, Ill.—Karl Schledwitz and Bud Davis for ch. 10 (BPTVL-810526IF).

■ Terre Haute, Ind.—TV American Corp. for ch. 54 (BPTTL-810409YO).

■ Wabash, Ind.—Dennis H. Owen for ch. 3 (BPTVL-810605IC).

■ Ottumwa, Iowa—Dennis H. Owen for ch. 15 (BPTTL-810608IC).

■ Chanute, Kan.—Dennis H. Owen for ch. 8 (BPTVL-810605IH).

■ Calais, Me.—Karl Schledwitz and Bud Davis for ch. 6 (BPTVL-810607IO).

■ Houlton, Me.—Karl Schledwitz and Bud Davis for ch. 25 (BPTTL-810605IK).

■ Millinockett, Me.—Dennis H. Owen for ch. 11 (BPTVL-810605IB).

■ Alpena, Mich.—Dennis H. Owen for ch. 13 (BPTVL-810603IB).

■ Brainerd, Minn.—Dennis H. Owen for ch. 2 (BPTVL-810605IA).

■ Little Falls, Minn.—Gannett Co. for ch. 16 (BPTTL-810611IB).

■ Clarksdale, Miss.—Karl Schledwitz and Bud Davis for ch. 8 (BPTVL-810512IB).

■ Bloomfield/Dexter, Mo.—Country Broadcasting Co. for ch. 34 (BPTTL-810420IC).

■ Kirksville, Mo.—KTVO Inc. for ch. 40 (BPTTL-810422ID).

■ Roila, Mo.—Karl Schledwitz an ' Bud Davis for ch. 7 (BPTVL-810526II).

■ Kalispell, Mont.—Dennis H. Owen for ch. 2 (BPTVL-810605IF).

■ Miles City, Mont.—Debra M. Kamp for ch. 8 (BPTVL-810622IE).

■ Farmington, N.M.—Edward M. Johnson for ch. 2 (BPTVL-810528IC).

## Call Letters

### Applications

| Call | Sought by |
|---|---|
| | **New AM's** |
| KGVY | Crystal Sets Inc., Green Valley, Ariz. |
| KGSF | George S. Flinn Jr., Kellogg, Idaho |
| KLTN | Spanish Community Radio Inc., Los Ranchos de Albuquerque, N.M. |
| | **New FM's** |
| KWOZ | Mountain View Broadcasting Corp., Mountain View, Ark. |
| WTBB | Townsend Broadcasting Corp., Bonifay, Fla. |
| WIDG-FM | Mighty-Mac Broadcasting Co., St. Ignace, Mich. |
| KICA-FM | KICA Inc., Clovis, N.M. |
| KLNS | Hispanic Media Enterprises Inc., Rio Grande City, Tex. |
| | **New TV's** |
| KXLI | L.E.O. Broadcasting Inc., St. Cloud, Minn. |
| WXXA-TV | Albany TV 23 Inc., Albany, N.Y. |
| | **Existing AM's** |
| KNST | KMGX Kansas City, Mo. |
| WMDO | WDON Wheaton, Md. |
| KCTN | KLLL Lubbock, Tex. |
| | **Existing FM's** |
| KBCN | KHVN Anchorage, Alaska |
| WNFY | WIYD-FM Palatka, Fla. |
| WKHX | WBIE Marietta, Ga. |
| WZVN | WLCL-FM Lowell, Ind. |
| KCDQ | KMZK Belgrade, Mont. |
| KMRB-FM | KHLB-FM Burnet, Tex. |
| | **Existing TV** |
| KSHB-TV | KBMA-TV Kansas City, Mo. |

### Grants

| Call | Assigned to |
|---|---|
| | **New AM** |
| WCRR | Mid-Hudson Broadcasting Inc., Cornwall, N.Y. |
| | **New FM's** |
| KJON | Bonneville Broadcasting Co., Booneville, Ark. |
| WFEX | Feliciana Broadcasting Inc., Clinton, La. |
| WOCQ | Musicradio of Maryland Inc., Berlin, Md. |
| WOBO | WCNE Educational Community Radio Inc., Batavia, Ohio |
| KTRS | Wyomedia, Casper, Wyo. |
| | **Existing AM** |
| WJAS | WKTQ Pittsburgh |
| | **Existing FM's** |
| WVBS-FM | WPJC Burgaw, N.C. |
| KKXL | KKDQ Grand Forks, N.D. |
| WBZZ | WKOI Pittsburgh |

## Summary of broadcasting

### FCC tabulations as of June 30, 1981

| | Licensed | On air STA* | CP's on air | Total on air | CP's not on air | Total authorized** |
|---|---|---|---|---|---|---|
| Commercial AM | 4,615 | 3 | 1 | 4,619 | 121 | 4,740 |
| Commercial FM | 3,322 | 2 | 0 | 3,324 | 170 | 3,494 |
| Educational FM | 1,105 | 0 | 1 | 1,106 | 66 | 1,172 |
| Total Radio | 9,042 | 5 | 2 | 9,049 | 357 | 9,406 |
| Commercial TV | | | | | | |
| VHF | 521 | 1 | 0 | 522 | 6 | 528 |
| UHF | 242 | 0 | 0 | 242 | 109 | 351 |
| Educational TV | | | | | | |
| VHF | 103 | 1 | 3 | 107 | 6 | 113 |
| UHF | 158 | 2 | 4 | 162 | 17 | 179 |
| Total TV | 1,022 | 4 | 7 | 1,033 | 138 | 1,171 |
| FM Translators | 8 | 0 | 0 | 8 | 16 | 24 |
| TV Translators | | | | | | |
| UHF | 2,616 | 0 | 0 | 2,616 | 220 | 2,836 |
| VHF | 1,410 | 0 | 0 | 1,410 | 480 | 1,890 |

*Special temporary authorization **Includes off-air licenses